THIRTEENTH ANNUAL CARMEL

BACH FESTIVAL

THE BI-CENTENNIAL CELEBRATION

JULY 16 to 23 · 1950

Soli Deo Gloria

The inscription written on Bach's works with Bach's own signature.

CARMEL BACH FESTIVAL

GASTONE USIGLI.....CONDUCTOR

DENE DENNY AND HAZEL WATROUS — FOUNDERS AND PRODUCING MANAGERS

The Carmel Bach Festival of 1950 is the outgrowth of eighteen years of community music-making. The year 1932 marked the beginning when Dene Denny and Hazel Watrous brought to Carmel the Neah-Kah-Nie String Quartet, with Michel Penha as its director and cellist. They presented the Quartet in chamber concerts, admitting season ticket holders to weekly open rehearsals. At the same time they organized an amateur orchestra, with Michel Penha as its conductor. The Carmel Music Society sponsored the entire enterprise and during the next year rendered generous financial support toward keeping Michel Penha as the Orchestra's leader. Many individuals, as well, contributed toward the support of the orchestra, an Association being formed for that purpose. For three years Michel Penha conducted the Orchestra, and the Denny-Watrous Management presented his Quartet in summer chamber concerts, featuring the Orchestra in special events. When his work called him away they engaged Ernst Bacon as conductor, and it was during the year he was here that the Denny-Watrous Management, with his inspired conducting and co-operation, initiated the first Carmel Bach Festival in the summer of 1935.

Sascha Jacobinoff conducted the 1936 Festival, and Michel Penha returned to direct in 1937. 1938 marked the end of the early period, when Dene Denny and Hazel Watrous engaged the distinguished Gastone Usigli to conduct, the B Minor Mass being added and the programs taking a long step forward during that momentous summer. Mr. Usigli, to whose devotion and prodigious genius for orchestra and choral direction the Carmel Festival owes measureless debt, has been re-engaged every year since, taking the podium for the tenth consecutive time in the present Festival.

The Producing Management would express its deepest appreciation and thanks to the Bach Festival Committees, to the Soloists and Participants, to the Musician's Union of Monterey County, to the Pine Cone, the Spectator, the Monterey Peninsula Herald, What's Doing, Music of the West, the San Francisco Examiner, the San Francisco Chronicle, Musical Courier, Musical America, and the West Coast Press, to the Carmel School Board, the Carmel School of Adult Education, to La Playa, Pine Inn, and the many friends of the Festival who have opened their homes to Festival Participants, to KDON, to the members of the Bach Festival Chorus and Orchestra, the Staff and ushers, and to all who have labored and co-operated so generously to make the Bach Festival a success.

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1. Chorus, Kyrie Eleison, Lord have mercy upon us.
2. Duet, Christe Eleison, Christ have mercy upon us.
3. Chorus, Kyrie Eleison, Lord have mercy upon us.
4. Chorus, Gloria in excelsis Deo, Glory be to God on high.
5. Soprano aria, Laudamus te, We praise Thee.
6. Chorus, Gratias agimus, We give thanks.
7. Duet, soprano, tenor, Domine Deus, O Lord God.
8. Chorus, Qui tollis, That takest away the sins of the world.
9. Aria, alto, Qui sedes, Thou that sittest.
10. Aria, bass, Quoniam tu, Solus Sanctus, For thou only art holy.
11. Chorus, Credo in unum Deum, I believe in one God.
12. Chorus, Patrem omnipotentem, The Father Almighty.
13. Duet, soprano, alto, Et in unum Dominum, And in one Lord.
14. Chorus, Et incarnatus est, And was incarnate.
15. Quartet, Crucifixus, And was crucified.
16. Chorus, Et resurrexit, And the third day He arose.
17. Aria, bass, Et in spiritum sanctum, And I believe in the Holy Ghost.
18. Chorus, Confiteor unum baptisma, I believe in one baptism.
19. Chorus, Sanctus, Sanctus, Holy, Holy.
20. Chorus, Osanna, Hosanna.
21. Aria, tenor, Benedictus, Blessed is He.
22. Aria, alto, Agnus Dei, O Lamb of God.
23. Chorus, Dona nobis pacem, Grant us Thy peace.

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C Major — A Minor — F Major — D Minor — E Flat Major — E Flat Minor — E Major
C Sharp Minor

INTERMISSION

Eight Preludes and Fugues (Second Volume)

C Major—C Minor—E Flat Major—F Minor—A Flat Major—D Sharp Minor—F Major—
G Minor

THURSDAY . . . JULY 20 . 11 A.M.

Eight Preludes and Fugues (First Volume)

G Major—G Minor—A Major—E Minor—B Major—G Sharp Minor—B Flat Major—
B Flat Minor

INTERMISSION

Eight Preludes and Fugues (Second Volume)

F Sharp Major—F Sharp Minor—D Major—D Minor—G Major—E Minor—B Flat Major
—B Flat Minor

SATURDAY . . . JULY 22 . . 11 A.M.

Eight Preludes and Fugues (First Volume)

A Flat Major—C Minor—D Major—F Minor—C Sharp Major—F Sharp Minor—F Sharp
Major—B Minor

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Minor—E Major

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CONCERT SUNSET SCHOOL AUDITORIUM

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SOLOISTS

SAMUEL SINGER, ALBERT WHITE, Violas. STANLEY PLUMMER, Violin. RANDOLPH HOKANSON, Piano.

PROGRAM

Overture in B Minor for flute and string orchestra.

Grave—Allegro—Grave—Rondeau—Sarabande—Bourree I—Bourree II—Polonaise—Menuet—Badinerie

FLOYD STANCLIFF, Flute

Brandenburg Concerto No. II, F Major, for Violin, Flute, Oboe, Clarinet and Orchestra

Allegro moderato—Andante—Allegro assai

ERVIN MAUTNER, Violin. FLOYD STANCLIFF, Flute. RALPH WATILO, Oboe. FRANKLIN SABIN, Clarinet.

Concerto A minor, for Violin and Orchestra

Allegro—Andante—Allegro assai

STANLEY PLUMMER

INTERMISSION

Brandenburg Concerto No. VI, B flat major, for two Violas and Orchestra

Allegro moderato—Adagio ma non tanto—Allegro

SAMUEL SINGER, ALBERT WHITE

Concerto D minor for Piano and Orchestra

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"THE WELL-TEMPERED CLAVIER"

WEDNESDAY . . JULY 19 . . 11 A.M.

"THE ART OF THE FUGUE AND THE BRANDENBURG CONCERTOS"

FRIDAY . . . . JULY 21 . . . 11 A.M.

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LUDWIG ALTMAN.....,,,,ORGANIST

TUESDAY . JULY 18 . . 3 and 4 P.M.

PROGRAM

J. S. BACH

Ricercar (Fugue in C minor from "The Musical Offering"

GEORGE PHILIPP TELEMANN (1681-1767). Germany's most popular composer and Bach's personal friend)

Chorale Preludes

O sacred Head, now wounded
Soli Deo Gloria
The Lord's Prayer
The Lord's Prayer (alternate Version. Bicinium)
Deck Thyself with Gladness
Christ lay in the Bonds of Death
Christ lay in the Bonds of Death (Alternate Version. Bicinium)

J. S. BACH

Fugue in G minor
Trio in E flat major
Phantasy on "The German Credo"
Jesu, Priceless Treasure, Chorale Prelude
Praised be Thou, Chorale Prelude
Prelude and Fugue in B minor (Bach's last work in this form)

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SOLOISTS

ERVIN MAUTNER, Violin. RALPH WATILO, FELIX KRAUS, EDITH EAGAN, Oboes. WILLARD CULLEY, DOUGLAS NORRIS, Horns. DOUGLAS CRAIG, Bassoon. NOEL SULLIVAN, Bass. MARIAN DAVIES, Cello. MAXIM SCHAPIRO, Piano.

PROGRAM

Brandenburg Concerto No. I, F major, for Violin, Three Oboes, Two Horns and Strings
Allegro moderato—Adagio—Menuetto—Polacca—Allegro

Songs for Bass Voice
Am Abend Da Es Kuehler War (from St. Matthew's Passion)
Vergiss Mein Nicht
Dir, Dir, Jehova (from Geistliche Lieder)
NOEL SULLIVAN

Concerto, D major,for Cello and Orchestra — HAYDN
Allegro moderato—Adagio—Allegro
MARIAN DAVIES

INTERMISSION

Concerto, E major, for Violin and Orchestra
Allegro—Adagio—Allegro assai
ERVIN MAUTNER

Concerto No. I C major for Piano and Orchestra — BEETHOVEN
Allegro con brio—Largo—Rondo
MAXIM SCHAPIRO

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THURSDAY . JULY 20 . . 3 and 4 P.M.

ORGAN RECITAL ALL SAINTS' CHURCH

LUDWIG ALTMAN.....,,,,ORGANIST

PROGRAM

J. S. BACH

The St. Anne's Fugue

Four Chorale Preludes

O Man, bemoan Thy grievous Sin
O Hail this brightest Day of Days
Hark! A Voice saith, All are Mortal
Lord God, now open wide Thy Heaven

Trio Sonata from "The Musical Offering" for Organ and Chamber Orchestra

Largo—Allegro—Andante—Allegro

GASTONE USIGLI, Conductor
FLOYD STANCLIFF, Flute. RALPH WATILO, Oboe. ERVIN MAUTNER, Violin. MARIAN DAVIES, Cello. LUDWIG ALTMAN, Organ.

G. F. HANDEL

Concerto No. 4 in F major, for Organ and Strings

Allegro—Andante—Adagio—Allegro

J. S. BACH

Thy Throne I now approach (Bach's last composition, dictated from his deathbed to his pupil Altnikol)

(N.B. In the 4 o'clock recital, the order of works will be changed as follows: Handel, Trio Sonata, Chorale Preludes, The St. Anne's Fugue, Thy Throne I now approach.)

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THURSDAY . . . JULY 20 . 8:30 P.M.

CONCERT SUNSET SCHOOL AUDITORIUM

GASTONE USIGLI.....CONDUCTOR

PROGRAM

THE ART OF THE FUGUE

Soli Deo Gloria

Orchestrated by Gastone Usigli

". . . Music is an act of worship with Bach . . . For him, art was religion . . . for him the tones do not perish, but ascend to God like praise too deep for utterance." Schweitzer.

"I said to myself, it is as if (in Bach's music) the eternal harmony were conversing with itself, as it may have done in the bosom of God just before the creation of the world." Goethe.

THE ART OF THE FUGUE, written by Bach on his death-bed 200 years ago, was unfinished. Its first public performance was in Leipsic in 1927. "During the last two decades it has become universally recognized as one of the greatest creations of musical art." Alfred Frankenstein.

Mr. Usigli's orchestration gives an amazing variety of tonal quality to the successive fugues which are now scored for a few instruments, now for the full body of strings and wood-winds.

CONTRAPUNCTUS I. String Quartet. A fugue of simple construction, introducing the main theme of the whole work. As in the following fugue, there is no countersubject.

CONT. II. Strings. A figure of dotted and sometimes syncopated rhythm lends fresh vitality to this fugue.

CONT. III. Wood-winds and cellos. A chromatic countersubject accompanies most of the entries of the main theme.

CONT. IV. Wood-winds and strings. The alteration of the final portion of the main theme results in daring modulations to unrelated keys.

CONT. V. Muted strings, flute, oboe, bassoon. A stretto fugue. It is in contrary motion—i.e., each note of the theme is inverted, the theme thus becoming "mirrored" into its own inversion.

CONT. VI. Wood-winds and strings. "In stile francese," so termed by Bach because of the dotted figures. The main theme, again inverted, is also "diminished."

CONT. VII. Strings and wood-winds. The theme, once more inverted, is also "augmented."

CONT. VIII. Wood-winds and strings. A huge triple fugue, highly chromatic.

CONT. IX. Two pianos and strings. This fugue is lively and playful, in contrast to the preceding and following fugues.

(over)

CONT. X. Wood-winds and strings. A quiet, reflective fugue in which a new theme is presented.

CONT. XI. Strings and wood-winds. A triple fugue of majestic proportions, on the inversion of the three subjects of Cont. VIII. Its harmonic counterpoint complexities are prophetic.

CONT. XII. Solo piano.

CONT. XIII. Solo piano.

CONT. XIV. Solo piano.

CONT. XV. Solo piano and solo cello.
(In the four above fugues the theme is presented in canon at various intervals.)

CONT. XVI. Wood-winds, English horn, solo violin, solo cello.

CONT. XVII. Strings.

CONT. XVIII. Two pianos.

CONT. XIX. Two pianos.
(These last four-voiced fugues are an unparalled example of contrapunctal mastery. Cont. XVII. is the complete inversion, note for note, of Cont. XVI. Cont. XIX. is likewise the inversion of Cont. XVIII.

CONT. XX. Strings, wood-winds, and two pianos. Another huge fugue with new subjects introduced. The third theme is based on the tones B A C H, which in German nomenclature singnify B flat, A, C, B natural.This extraordinary work, intended by Bach to be a quadruple fugue, is incomplete. On the original manuscript appear these words written by his son, Philipp Emanuel, "In this fugue, where the name BACH is introduced in the countersubject, the composer died."

CHORALE PRELUDE. Organ, violins and voices. "Von deinen Thron tret' ich hier mit," (Before Thy throne I stand). Bach, totally blind, dictated this last work from his death-bed.

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FRIDAY . . . JULY 21 . . 8:30 P.M.

CONCERT SUNSET SCHOOL AUDITORIUM

GASTONE USIGLI.....CONDUCTOR

SOLOISTS

RALPH WATILO, FELIX KRAUS, Oboes. WILLARD CULLEY, DOUGLAS NORRIS, Horns. DOUGLAS CRAIG, HAROLD HANSON, Bassoons. MARIAN DAVIES, Cello. FLOYD STANCLIFF, Flute. STANLEY PLUMMER, Violin. RALPH LINSLEY, Piano. LUDWIG ALTMAN, Organ. RANDOLPH HOKANSON, Piano.

PROGRAM

Divertimento No. 13, F major, for two Oboes, two Horns, two Bassoons — MOZART

Andante con variazioni—Minuet—Allegro assai

RALPH WATILO, FELIX KRAUS, WILLARD CULLEY, DOUGLAS NORRIS, DOUGLAS CRAIG, HAROLD HANSON

Suite for Cello alone, No. III, C major

Prelude—Allemande—Courante—Sarabande—Bourree I—Bourree II—Gigue

MARIAN DAVIES

Sonata for Flute, Violin and Piano

Largo—Vivace—Adagio Presto

FLOYD STANCLIFF, STANLEY PLUMMER, RALPH LINSLEY

Works for Organ

O sacred Head, now wounded, Passion Chorale
In dulci jubilo, Chorale Toccata
In dulci jubilo, Chorale Prelude
In dulci jubilo, Double Canon
Christ lay in the Bonds of Death, Easter Chorale
He who suffers God to guide him, Chorale Prelude

Works for Piano

Toccata in F sharp minor
Italian Concerto
Chromatique Fantasy and Fugue

Allegro—Andante—Presto

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SATURDAY . . JULY 22 . . 8:30 P.M.

CONCERT SUNSET SCHOOL AUDITORIUM

GASTONE USIGLI.....CONDUCTOR

SOLOISTS

FLOYD STANCLIFF, PATRICE KELLY, Flutes. ERVIN MAUTNER, Violin. OLIVE MAE BEACH, RALPH LINSLEY, Piano

PROGRAM

Brandenburg Concerto IV, G major, for Piano, Violin, Flute and Orchestra

Allegro—Adagio affettuoso—Allegro

RALPH LINSLEY, ERVIN MAUTNER, FLOYD STANCLIFF

Cantata, "Jauchzet Gott in allen Landen" for Soprano, Trumpet and Strings

Aria—Recitativ—Aria—Choral

OLIVE MAE BEACH

INTERMISSION

Brandenburg III, G major, for Strings

Vivace—Largo ma non tanto—Allegro

ERVIN MAUTNER, STANLEY PLUMMER, HENRY SCHWEID, JOAN GODDARD, AGATHA GRAZIANO, WARREN VAN BRONKHORST, Violins. SAMUEL SINGER, ALBERT WHITE, ELIZABETH BELL, Violas. MARIAN DAVIES, JEAN FULKERSON, JEAN McGUIRE, Cellos.

Concerto in D minor for three Pianos and Orchestra

Allegro—Adagio—Allegro

RALPH LINSLEY, RANDOLPH HOKANSON, CHARLES FULKERSON

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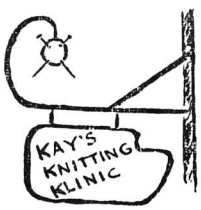

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SUNDAY . . JULY 23 . 3:00 & 8:30 P.M.

CONCERT SUNSET SCHOOL AUDITORIUM

GASTONE USIGLI.....CONDUCTOR

SOLOISTS

JAMES SCHWABACHER, St. John, the Evangelist. OLIVE MAE BEACH, Soprano Arias. KATHERINE HILGENBERG, Contralto Arias. MONAS HARLAN, Tenor Arias, RALPH ISBELL, Bass Arias. CHARLES GOODWIN, Jesus. DON HUBLER, Pilate. FRED CLARK, Peter. ELIZABETH LAND, a Maid. BARBARA MOREIN, a Servant. NORMAN BORLEY, an Officer.

THE PASSION ACCORDING TO ST. JOHN

Part I

Chorus, "Lord, Our Redeemer." Recitative, Tenor and Bass, "Jesus went with His Disciples." Chorus and Recit. "Jesus of Nazareth." Chorale, "O Wondrous Love." Recit. Tenor and Bass, "So that the Word might be Fulfilled." Chorale, "Thy Will, O Lord, be Done." Recit. "The band then, together with the captain . . ." Aria, Alto, "From the Bondage of Transgression." Recit. "Simon Peter also." Aria, Soprano, "I follow Thee also." Recit. Tenor, Soprano and Bass, "Now that disciple was known unto the High Priest." Chorale, "O Lord, Who dares to smite Thee?" Recit. "Now Annas sent Him." Chorus, "Art thou not one of His disciples?" Recit. Tenor and Bass, "But he denied and said." Aria, Tenor, "Ah! my Soul!" Chorale, "Peter, faithless, thrice denies."

INTERMISSION (TEN MINUTES)

Part II

Chorale, "Thy Bonds, O Son of God." Recit. Tenor and Bass, "Then led they Jesus." Chorus, "If this man were not an evil-doer." Recit. Tenor and Bass, "Then Pilate said unto them." Chorus, "It is not lawful." Recit. Tenor and Bass, "That the saying of Jesus might be fulfilled." Chorale, "O mighty King." Recit. Tenor and Bass, "Pilate therefore said unto Him." Chorus, "Not this Man." Recit. Tenor, "Now Barabbas was a robber." Arioso, Bass, "Consider, O my Soul." Aria, Tenor, "Lord Jesus, Ah! Thy bitter Pain." Recit. Tenor, "And the Soldiers." Chorus, "We salute Thee." Recit. Tenor and Bass, "And they smote Him." Chorus, "Crucify!" Recit. Tenor and Bass, "Pilate saith unto them." Chorus, "We have a Law." Recit. Tenor and Bass, "When Pilate heard that saying." Chorale, "Thy Bonds, O Son of God." Recit. Tenor and Bass, "When Pilate heard that saying." Chorus, "Away with Him." Recit. Tenor and Bass, "Pilate saith unto them." Chorus, "We have no King but Caesar." Recit. Tenor, "Then delivered he Him." Aria, Bass, with Chorus, "Haste, haste." Recit. Tenor, "And there they crucified Him." Recit. Tenor and Bass, "But Pilate answered." Chorale, "Within our inmost Being." Recit. Tenor, "Then the soldiers." Recit. Tenor and Bass, "That the Scripture might be fufilled." Chorale, "While His parting Spirit sinks." Recit. Tenor and Bass, "And from that time that disciple." Air, Alto, "It is finished." Recit. "And He bowed His head." Recit. Tenor, "And behold the veil of the Temple." Air, Tenor, "My heart. behold." Air, Soprano, "Dissolve, O my heart." Recit. Tenor, "The Jews, therefore." Chorale, "Help us, Christ." Recit. "And after this, Joseph of Arimathea." Chorus, "Rest here in peace." Chorale, "Lord Jesus, Thy dear angel send."

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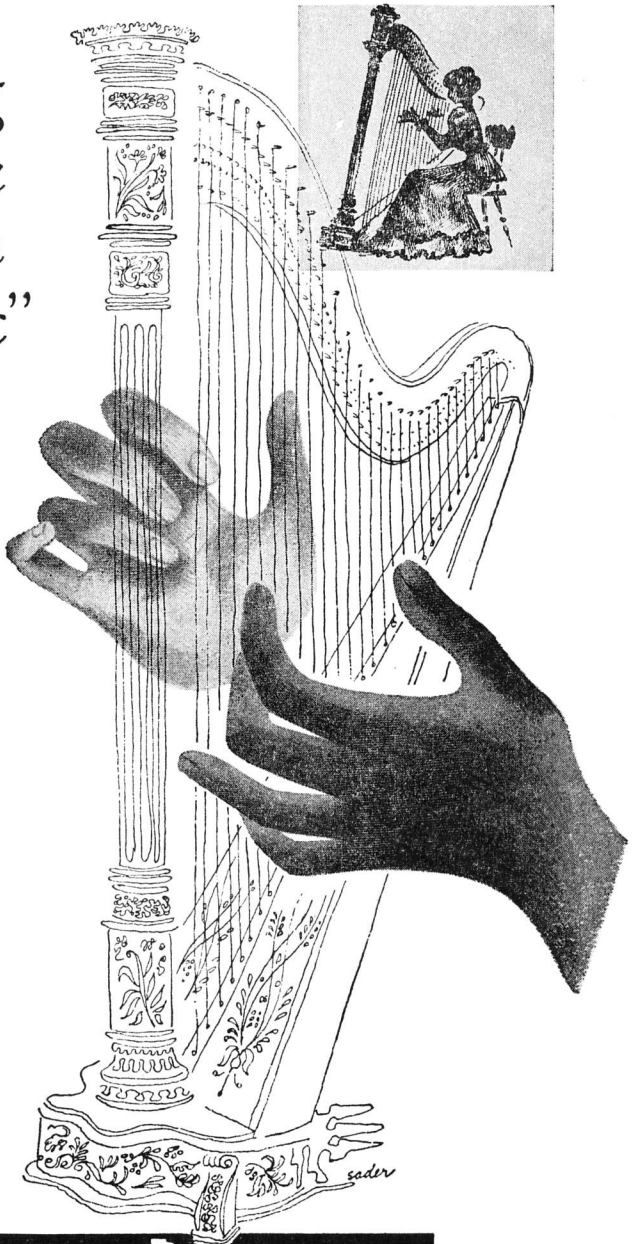

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